The Rake’s Progress: Hogarth, Hockney, de Valois and Stravinsky

Start date 4 July 2014  End date 6 July 2014

Venue Madingley Hall
Madingley
Cambridge

Tutor Janet Canetty-Clarke  Course code 1314NRX170

Director of Programmes Emma Jennings

For further information on this course, please contact Linda Fisher, Academic Programme Manager on 01223 746218
Liz Deacon, Programme Administrator on 01223 746227

To book See: www.ice.cam.ac.uk or telephone 01223 746262

Tutor biography

JANET CANETTY-CLARKE was educated in Folkestone, Kent, and won a scholarship to study at the Royal Academy of Music, London, where she obtained her B.Mus. degree before she was twenty-one. Musical engagements in Surrey led to a happy marriage, with a son and daughter, and to a move to Sussex where she soon became involved in the musical life of South-East England. Appointed Conductor and Musical Director of the Ditchling Choral Society (now called Sussex Chorus) for over thirty-seven years, together they performed most of the major choral works, with prestigious soloists and orchestras. A highlight was their performance of Benjamin Britten’s War Requiem with the Philharmonia Orchestra, Josephine Barstow soprano and Anthony Rolfe-Johnson tenor. Janet has been made Conductor Emeritus of the Choir, and joined them to celebrate their 90th season in July 2011 in the Dome, Brighton.

Up to the unexpected closure of Sussex University’s Centre for Community Engagement in 2012, Janet has tutored 20-week courses and Day Schools for over 30 years, together with popular classes for the WEA, U3A and individual lectures for London University (Birkbeck College) and for Aspire (Sussex) Ltd. Today. In 1984 she was appointed as a lecturer for the National Association of
Decorative and Fine Arts Societies which she continues to enjoy today, visiting centres at home and abroad and touring Australia in 1994 and 2001, and South Africa in 1997. In 1984 Janet was appointed Guest Conductor of the First All-Women Chamber Orchestra of Austria, and gave concerts in Vienna and Sussex for over fifteen years. She maintains links with the Orchestra today, especially through her role as Deputy Secretary General of “Femmes Maestros”, an organisation to support women conductors, based in Brussels.
Course Programme:

Friday 4 July 2014

Please plan to arrive between 16:30 and 18:30. You can meet other course members in the bar which opens at 18:15. Tea and coffee making facilities are available in the study bedrooms.

19:00  Dinner

20:30 – 22:00  An illustrated introduction to Hogarth's *The Rake's Progress*

22:00  Terrace bar open for informal discussion

Saturday 5 July 2014

08:00  Breakfast

09:00 – 10:30  The ballet 1935. Ninette de Valois, music by Gavin Gordon

10:30  Coffee

11:00 – 12:30  Background to the opera, Igor Stravinsky, Chicago 1947, the libretto (Auden and Kallman) into Act One, plus DVDs

13:00  Lunch

14:00  Free

16:00  Tea

16:30 – 18:00  Act Two, with discussion and DVDs

19:00  Dinner

20:30 – 22:00  Act Three, with discussion and DVDs

22:00  Terrace bar open for informal discussion

Sunday 6 July 2014

08:00  Breakfast

09:00 – 10:30  Examples from various opera productions, DVDS.

10:30  Coffee

11:00 – 12:30  Examples continued with final discussions

12:45  Lunch
Course syllabus

Aims:

William Mann wrote: “It is a common place that The Rake’s Progress is a neo-classical opera; for its detractors an eclectic pastiche, for others the most creative and real of all Stravinsky’s time – travelling compositions” – we will discuss this in relation to the weekend’s studies.

Content:

The students will then be introduced to the ballet based on the eight paintings, with choreography by de Valois, and music by Gavin Gordon in 1935, and the Vic – Wells ballet (revived at Covent Garden in 2006) – progressing to Stravinsky’s opera and the 1975 Glyndebourne production with sets and designs by David Hockney (who produced his own suite of sixteen etchings: A Rake’s Progress 1961-3 as seen in the National Portrait Gallery Exhibition, London in Autumn 2006). A lighter approach to the subject will be provided by the 1945 film of “The Rake’s Progress” made for the J. Arthur Rank Organisation by Sydney Gilliat and Frank Lauder, starring Rex Harrison and Lilli Palmer – It is believed that Stravinsky knew this film.

Throughout the weekend, the tutor will use PowerPoint presentations of the paintings and engravings to illustrate aspects of Hogarth’s work – she will use the piano and recordings of the opera, and of the ballet, DVDs, and illustrations from books, articles and scores. There will be an in-depth study of the brilliant libretto for the opera – created by W. H. Auden and Chester Kallman – with contributions from Stravinsky himself. Reference will be made to the permanent exhibition of Hockney’s work housed at Salts Mill in Saltaire, Yorkshire, together with his 1975 sets proposed for Glyndebourne. The tutor will describe her visits to the mill to lecture on “The Rake’s Progress” over the years.

Presentation of the course:

Every session will allow plenty of time for discussion, and will include PowerPoint illustrations, the piano, CD and cassette recordings, DVDs and if possible videos, and books, libretti, scores and hand-outs to guide the students’ learning.

Outcomes:

As a result of the course, within the constraints of the time available, students should be able to:

- Demonstrate awareness of the many links between music and painting, with special reference to Hogarth’s eight oil paintings and the subsequent engravings.

- Demonstrate an understanding of the reaction to his work across the 20th century – shown in ballet, opera, and the art and film worlds.

- Demonstrate an understanding of why Paris and London staged major Hogarth exhibitions in 2006 and 2007. Janet will bring her catalogue of the Paris Exhibition, and a selection from her own books and scores for class study.
**Reading and resources list**

Listed below are a number of texts that might be of interest for future reference, but do not need to be bought (or consulted) for the course.

<table>
<thead>
<tr>
<th>Author</th>
<th>Title</th>
<th>Publisher and date</th>
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<tbody>
<tr>
<td><strong>BINDMAN. DAVID</strong></td>
<td>Hogarth</td>
<td>Thames and Hudson, 1981 ISBN: 0 500 20182 X</td>
</tr>
<tr>
<td><strong>FRIEDMAN. MARTIN</strong></td>
<td>Hockney Paints the Stage Book I, Book II</td>
<td>Thames and Hudson, 1983 ISBN: 0 500 23377 2</td>
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<tr>
<td><strong>GREEN HALL. JIM</strong></td>
<td>Salt and Silver a story of Hope</td>
<td>Bradford BDI INN, 1998 ISBN: 0 9 07734 52 9</td>
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<tr>
<td><strong>GRIFFITHS. PAUL</strong></td>
<td>The Rake’s Progress by Igor Stravinsky</td>
<td>Cambridge Opera handbooks, 1982 ISBN: 0 521 23746 7</td>
</tr>
<tr>
<td><strong>HOWGATE. SARAH</strong></td>
<td>David Hockney Portraits (details of Rake’s Progress)</td>
<td>National Gallery Publications, 2006</td>
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<tr>
<td><strong>PALMER. SIMON</strong></td>
<td>Saltaire</td>
<td>Saltaire, Yorks, 1995 ISBN:</td>
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<tr>
<td><strong>SHESGREEN. SEAN</strong></td>
<td>Engravings By Hogarth</td>
<td>Dover Publications, 1973 ISBN: 0 486 22479 1</td>
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<tr>
<td><strong>STRAVINSKY &amp; CRAFT</strong></td>
<td>Dialogues</td>
<td>Faber Music, 1982 ISBN: 0 571 100430</td>
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<tr>
<td><strong>VLAD. ROMAN</strong></td>
<td>Stravinsky</td>
<td>OUP, 1978 ISBN: 0 19 315445 5</td>
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<td></td>
<td>A New Description of Sir John Soane Museum, London, WC2</td>
<td>Published by the Trustees revised, 1988</td>
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<tr>
<td><strong>CATALOGUE FROM</strong></td>
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<td>Hogarth Exhibition, 2006 ISBN: 2754101152</td>
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<td><strong>PARIS, THE LOUVRE</strong></td>
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**Note** Students of the Institute of Continuing Education are entitled to 20% discount on books published by Cambridge University Press (CUP) which are purchased at the Press bookshop, 1 Trinity Street, Cambridge (Mon-Sat 9am – 5:30pm, Sun 11am – 5pm). A letter or email confirming acceptance on to a current Institute course should be taken as evidence of enrolment.

*Information correct as of June 2014*